

ANNUAL REPORT

DEPARTMENT OF ART HISTORY AND EDUCATION: 1973

This year saw a number of staff changes in the Department. Janet Moore, Curator in 1972-73, retired; Miss Moore, who first came to the Museum in 1961, will be sorely missed. She was succeeded in September by Dr. Gabriel P. Weisberg as Curator of the Department. Dr. Weisberg came to the Museum after a number of years of college teaching and administration, most recently at the University of Cincinnati. Other staff changes included the retirement of Dorothy VanLoozen, after 41 years of devoted service to the educational program; and the appointment of Jay Gates (in August) as Assistant Curator, with special responsibility for adult and continuing education programs.

The East Cleveland Project, launched in 1971 in a number of institutions in the University Circle area, continued to grow. Under the direction of then-Assistant Curator James A. Birch, 900 students enrolled in the spring section of the program. By the fall, 1,500 students were enjoying its benefits as the CMA became the only institution in the University Circle area to take all students who enrolled in the East Cleveland project. An important outgrowth of the East Cleveland program was a large enrollment of East Cleveland students in the Saturday classes and the Summer Program. It seems clear that CMA classes in painting, ceramics, creative writing, and the dance continue to broaden creative horizons for many Cleveland youngsters.

The total number of adults and young people attending the education programs (including films) was ~~96,310~~ ^{159,143}, a substantial increase from 1972. The adult programs, which were slightly expanded at the end of the year, attracted ~~63,653~~ ^{69,764} Department staff (and one visiting lecturer) offered twenty-four members' classes, an increase from the previous Calendars, and eight guest lecturers spoke during the year.

At the time of the exhibition, African Textiles and Decorative Arts (October-December), a liaison was established with teachers of African Studies, continuing the Department's close contact with Cleveland area teachers. Dorothy Martin presented four lectures on the "African Crafts and Craftsmen", and a special teachers' workshop; the program was designed to assist educators in planning their own African Studies courses and allowed participating teachers to earn in-service credit.

Janet Mack, who supervises all Department exhibits, planned and installed five education exhibitions on the classroom level. The opening show, "The Origins and Development of the Buddha Image," was designed by Stanislaw Czuma, Curator of Indian Art, and Miss Mack to correlate with the Thai sculpture exhibition. In the fall, the exhibition of "African Art," made up of objects borrowed from the Extension Exhibitions Department, augmented the major show in the large gallery upstairs. The audio-visual program, under Miss Mack's guidance, continued to grow; fourteen new tapes were completed during the year. Special programs to correlate with exhibitions were prepared by Sherman E. Lee for "The Sculpture of Thailand," by Janet Mack for "Old Master Drawings from Christ Church," and by A. Beverly Barksdale

for "Dutch Art and Life in the Seventeenth Century." A special audio-visual program was prepared by Martin Linsey to be shown during the National Trust for Historic Preservation meetings in Cleveland. Over ninety programs are now available for viewing on request.

As part of the publications program of the Department, Miss Mack continued to work with Adele Silver in the preparation of brochures. Covers for "Arms and Armor" and "African and Oceanic Art" were designed; the African brochure was completed and first made available to the public during the "African Textiles and Decorative Arts" exhibition. Adele Silver also wrote for Curator magazine, published by the American Museum of Natural History, an article which succinctly crystallized many of the Department's programs.

Edward B. Henning, Curator of Modern Art, continued to organize the adult film program. The spring series continued interest in the films of the sixties; summer films constituted an homage to John Ford. Beginning in the fall (and continuing into the ~~winter~~ ^{Spring} of 1974), a series of historical and sociological films, under the title "Forty Years of Life and Art," were shown.

In the joint program with the CWRU Art Department, six courses were presented by members of the curatorial staff:

Spring Semester, 1973

John D. Cooney, The Minor Arts of Ancient Egypt

Henry Hawley, Art and Architecture in France, 1600-1815

Sherman E. Lee, History of Far Eastern Art

Museum Staff, Introduction to The Cleveland Museum of Art

Fall Semester, 1973

John D. Cooney, Introduction to Ancient Egypt

Stanislaw Czuma, Art of India

As part of this joint relationship, fifteen art history courses were taught at The Cleveland Museum in the Spring Semester, by Case Western faculty and CMA Curators, and fifteen classes were prepared in the Fall Semester.

Three Ph.D. candidates, on full fellowship, continued in the Art Museum Studies program, inaugurated in 1972. A major part of their training consisted of internships in the Paintings and Oriental Art Departments.

The new Curator of the Department presented a paper entitled "Death and the Woodcutter: Social Reality and the Worker" and chaired an art historical session on "Modes of Reality" at the Mid-American Art Association conference, Albuquerque, New Mexico, in November. Planning began for the expansion of the continuing education program and the inauguration of an Advanced Placement program for high school students and teachers in 1974. The latter program is an unusual one; it would permit high school students to be trained in art historical concepts and the use of museum collections, preparing them for the Advanced Placement examination in art history administered by the College Entrance Examination Board. The Cleveland Museum of Art has been identified as a Testing Center to administer the AP exam, becoming the first museum to enter this area of involvement.

Two secretarial appointments were also made: Ms. Marilyn Kovac joined the Department in August and Ms. Kathleen Coakley joined the Department in September. Mrs. Bernice Spink, formerly department secretary, was appointed administrative assistant for the school program in September.

G. P. Weisberg

DEPARTMENT OF ART HISTORY AND EDUCATION

Publications by members of the department

Adele Z. Silver, "Education in a Museum: A Conservative Adventure,"

Curator, March, 1972, Vol. 15, No. 1, pp. 72-85.

Gabriel P. Weisberg, "Japonisme in French Ceramic Decoration: Part I:

"The pieces for E. Rousseau, Paris," The Connoisseur,

July, 1973, Vol. 183, No. 737, pp. 210-213;

"Part II: The pieces by Camille Moreau and Albert

Dammouse," The Connoisseur, October, 1973, Volume 184,

Number 740, pp. 125-131.

Review of Christopher Gray, Armand Guillaumin

(The Pequot Press, 1972), in Art Journal, Fall, 1973,

Vol. XXXIII/1, pp. 82-84.

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Janet L. Mack
SUBJECT: 1973 Annual Report

A particularly busy area of the Museum is the classroom level of the Education wing. Interest continues to grow in the Audio-Visual center, and fourteen new tapes were completed during the year making 89 programs in all. Special programs to correlate with exhibitions were prepared by Dr. Lee for "The Sculpture of Thailand," by Janet Mack for "Old Master Drawings from Christ Church," by Walter Blodgett and by A. Beverly Barksdale for "Dutch Art and Life in the Seventeenth Century," and by Linda Wilson and by Janet Mack for "African Textiles and Decorative Arts." Martin Linsey prepared an audio-visual program which was shown while the "National Trust for Historic Preservation" was meeting in Cleveland.

A special project developed with the hope of broadening interest in the Museum's traveling exhibitions. For this Margaret Ostrum planned slide programs on Thai Sculpture, African Textiles, and the Guggenheim paintings. These programs were sent to three libraries which had facilities to show them regularly throughout each day. The libraries seemed pleased to have them, and noted that real interest was expressed by viewers.

The opening exhibit in the Education area for 1973 was "The Origins and Development of the Buddha Image," designed by Stanley Czuma and Janet Mack to correlate with the exhibition of Thai sculpture. This was followed by an exhibit of children's class work. A part of the May Show was then installed in

that area, and it was followed by the "Annual Exhibition of Textile Arts Club." During the summer there was an opportunity to display a group of watercolors from the Museum's collections, and the response to this show was remarkable. There were many comments by viewers at their delight in seeing these paintings. This show was followed by one on African Art made up entirely of objects borrowed from the Extension Exhibitions Department, and this show, too, seemed to be much appreciated.

From time to time special cases were also installed in classrooms so that adult classes studying subjects which were being installed in new galleries would still be able to see a few things. Both the Department of Ancient Arts and the Decorative Arts Department were most cooperative in lending objects for this purpose.

Miss Mack has continued to work with Adele Silver in the preparation of brochures. Covers for "Arms and Armor" and for "African and Oceanic Art" were designed, and the African brochure was completed and made available to the public for the exhibition of "African Textiles and Decorative Arts."

Mr. Gordon Stevens has continued to serve as sound technician preparing taped programs and handling equipment in the Auditorium, Lecture Hall and Recital Hall. He has been assisted by Harold Hazelhurst, Edwin Martin, and Frederick Janesch. During the year Mr. Martin retired and Mr. Janesch began working with the Education Department assisting Mr. Stevens. Mr. Hazelhurst was put in charge of classroom set-ups. He has also assisted Miss Mack in installing exhibitions. There continued to be a number of visitors from other institutions wishing to study our audio-visual area, and Mr. Stevens has been most helpful in explaining things to them and providing them with information

about equipment when needed. Miss Denise Parrish has continued to serve as receptionist and typist and her handling of class registrations is particularly to be commended.

Respectfully submitted,

Janet L. Mack
Supervisor, Education Exhibits

Education Exhibit Area - 1973

January 9 - March 4 - The Origins and Development of the Buddha Image

March 13 - April 23 - East Cleveland: Three School at the Cleveland Museum of Art

May Show -

June 19 - July 15 - The Annual Exhibition of the Textile Arts Club

July 23 - September 16 - Water Colors from the Museum's Collections

October 3 - December 30 - Looking at African Art

Audio-Visual Programs Produced in 1973

The East Cleveland Project 1972 - James A. Birch

Mudras: What Your Hands Can Say - Adele A. Silver
(Children's version)

Looking at Drawings - Janet L. Mack
(Both single and double projection programs)

Buddhist Sculpture of Siam - Sherman E. Lee

Myths, Gods and Goddesses - Rita Myers

Proust and the Impressionists - Helen O. Borowitz

Claude Monet - Jay Hoffman

Great Dutch Organs of the 17th Century - Walter Blodgett

Music in Dutch Homes - A. Beverly Barksdale

Sir Mike - Janet L. Mack

Historic American Building Survey in Cleveland - Martin Linsey

A Look at African Art - Janet L. Mack

African Textiles - Linda Wilson

May Show 1973 - Edward Henning

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Dorothy VanLoozen
SUBJECT: Annual Report, The College Club, 1973

During the 1950's the College Club formed an Art Appreciation Group under the guidance of Margaruite Munger, Museum Supervisor of Club Activities. The group has met regularly since that time on the first Thursday morning of the month, October through May. When Mrs. Munger left the Museum in 1960, Mrs. VanLoozen took over the program planning which has continued through the current school year 1973-74.

For the past 12 years the general theme has been "Art Around the World." This title makes it possible to assign a variety of instructors who can either repeat (with amplification) a regular Gallery Talk or speak on some subject of personal interest. Usually the gallery visit is preceeded by a tape or a slide presentation. Average attendance is 30-35.

Attached are the programs of the past two school years, i.e. January-May, 1972-73, and October-December, 1973-74 schedule. Thus, the eight programs given in 1973 are listed: 5 programs, January through May on 1972-73 schedule,
3 programs, October through December on 1973-74 schedule.

Respectfully submitted,

(Mrs.) Dorothy VanLoozen
Assistant Curator for Administration

The College Club

At the Cleveland Museum of Art

1973-74

Program Chairman: Miss Josephine Bradford
721-7725

Co-Chairman: Miss Elizabeth Holmes
382-4327

Art Around the World, Series 12

October 4	10:30 a.m.	Special Exhibition: "African Textiles and Decorative Arts" (Please bring Membership Cards.) Jay Gates and Dorothy VanLoozen
November 1	10:30 a.m.	"A Louis XVI Room from Rouen" Rita Myers and Dorothy VanLoozen
December 6	10:30 a.m.	"The Christmas Story in Art" Dorothy VanLoozen and Rita Myers

The College Club

At the Cleveland Museum of Art

1972-1973

Program Chairman: Mrs. Carl W. Neitzel
910 Dresden Road
Cleveland Heights, Ohio 44112
Telephone: 541-1504

Co-Chairman: Mrs. Harry R. Corcoran
12700 Shaker Boulevard
Cleveland, Ohio 44120
Telephone: 561-8359

Art Around the World, Series 11

January 4	10:30 a.m.	"Figurative Art in the Contemporary Collection" Jay Hoffman and Dorothy VanLoozen
February 1	10:30 a.m.	Special Exhibition: "Sculpture of Thailand" Linda Wilson and Dorothy VanLoozen
March 1	10:30 a.m.	Special Exhibition: "The Year in Review" Dorothy VanLoozen and Rita Myers
April 2	1:30 p.m. <u>At College Club</u>	Rita Myers and Dorothy VanLoozen
May 3	10:30 a.m.	Special Exhibition: "54th May Show" Dorothy VanLoozen and Rita Myers

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Dorothy VanLoozen
SUBJECT: Annual Report, Suburban and Area Public, Catholic, and Independent Schools, 1973

STAFF January through May the allotted time for teaching and working on special projects was:

Miss Celeste Adams	4 days per week
Mr. James Birch	2 days per week
Mrs. Helen Borowitz	3 days per week
Miss Marlo Coleman	2 days per week (4 mornings) away April and May
Mrs. Joellen DeOreo	2 days per week (through April 25)
Mrs. Sharon Divell	1 day per week (2 mornings)
Mr. Jay Hoffman	4 days per week
Mr. Shu-wu (Paul) How	4 days per week (Oriental subject matter only)
Mrs. Ursula Korneitchouk	4 days per week
Mrs. Rita Myers	4 days per week
Mrs. Meg Ostrum	2 days per week (4 mornings)
Miss Margaret Royal	2 days per week (April and May increased to 4 days per week due to Marlo Coleman's absence)
Mrs. Dorothy VanLoozen	4 days per week
Miss Linda Wilson	3 days per week

June, July and August the full time staff members planned vacation time so that there was adequate teaching personnel to cover all requests. Linda Wilson worked 4 days per week.

September through December:

Miss Celeste Adams	4 days per week
Mrs. Helen Borowitz	3 days per week
Miss Marlo Coleman	2 days per week
Mr. Jay Hoffman	4 days per week
Mr. Paul How	4 days per week (Oriental subject matter only)
Mr. Gerry Karlovec	1 day per week (2 mornings)
Mrs. Ursula Korneitchouk	4 days per week
Mrs. Rita Myers	4 days per week
Mrs. Meg Ostrum	2 days per week (4 mornings)
Miss Cissy Pao	1-1/2 days per week
Miss Margaret Royal	2 days per week
Mr. Bill Ruffer	2 days per week (4 mornings)
Mrs. Dorothy VanLoozen	4 days per week
Miss Linda Wilson	4 days per week (became full time on September 1)

SCHOOL VISITS

During the summer we revised material pertinent to school classes for 1973-74.

Museum Visits for School Classes (attached, #1) is, we hope, more attractive with a photograph on the front page rather than general information. Inside is general information, followed by suggestions for subject matter for the Museum visit. On

the back we list additional services and opportunities.

Confirmation for Classes, Museum Staff Conducted (attached #2). We changed the color to canary yellow and at the top listed "Please present this confirmation upon arrival" as well as date, time, subject, etc. Formerly this latter information was at the bottom of the page and unfortunately was sometimes ignored.

Confirmation for Classes, Self Guided (attached #3). We changed the color to green and here also listed "Please present this confirmation upon arrival." To our great satisfaction this has practically eliminated the classes that used to arrive and insist they were scheduled even when we had no record regarding the group.

Gallery Map, Temporary (attached #4) is unfortunately the makeshift type used during the fall of '73. Galleries 11, 37, 36 had been changed for the installation of the Louis XII Boudoir from Rouen and Galleries 17 through 24 were arranged with Ancient, Islamic and Early Christian-Byzantine art. This latter area has its own map but we found it necessary to orientate teachers self-guiding groups to the existing location within the other Museum collections on the gallery levels. Incidentally, this new arrangement may be very nice for small groups of viewers but it is a real traffic hazard for the Education Department especially when we have not only our own scheduled groups, Museum staff guided and self-guided, but also CWRU and other college or club groups needing the area as a passageway!

Students' Room Reservation (attached #5) confirm not only the date but the time (or times). Note that there is a fifteen minute interval between each group to allow for clean up. Also, we found it necessary to require any beverages brought in to be in plastic or cardboard cartons. This is because we had some accidents with broken glass on the steep stairway and also some damage to walls caused by

the spray from cans.

Suggestions or Requests for Special Teaching Projects (attached #6) was available to all instructors. Since we cannot possibly accomodate all requests for guided tours we scheduled these special series throughout the school year before the instructors were too heavily booked. Early in the fall these series of 3 or more visits with each class were planned with Willoughby-Eastlake, Shaker, Mansfield, Cleveland Public, Cleveland Heights, Beachwood, and Beaumont School for Girls.

Registration for Unscheduled Groups (attached #7) was also revised. Note that we request group or school name as well as address. In this way we can identify the exact school and location of such popular names as: Boulevard, Roosevelt, Memorial.

SHAKER HEIGHTS

Shaker has 7 elementary art teachers who schedule the classes and plan introductory and follow-up work for each Museum visit. Formerly, they were at the Museum each Friday afternoon which was an ideal situation. In 1971 the time was cut back to one Friday afternoon a month (2 teachers each week) and beginning September '73 the Museum preparatory time was entirely eliminated. Scheduling is now done by telephone or mail which is not satisfactory. We have requested that these art teachers come in before school starts in September '74 to arrange for a series of dates. If this is impossible we plan to assign a block of time to each teacher so she can plan on a Museum instructor for each class. Usually, we teach 130-150 classes each school year and help plan the work for 25-50 self-guided classes. These groups come in 10:15 (when the main traffic is out of the lobby) and usually have an Audio-Visual program before going to the galleries.

WILLOUGHBY-EASTLAKE

The elementary program, including series for special projects, is planned with Uarda Overbaugh, Elementary Art Consultant. In September we set up dates for all grade 6 classes (approximately 55) and dates for other grades who request a Museum trip (approximately 25) on a first come-first served basis. Mrs. Overbaugh gives each classroom teacher a copy of our "Museum Visits" so that subjects may be chosen. Then each class has a slide introduction given by Mrs. Overbaugh using material from the Museum collections. These slides are the property of the Willoughby-Eastlake Schools and were made some 10 years ago under a Federal Grant. Education Department instructors chose the material and Martin Linsey made the slides.

We have had more Special Project Series with this school system than any other. In the spring of '73 we gave the following six series, involving 8 Museum instructors: Art in Clay, Printmaking, What is Contemporary?, Art for 1st Graders, Art for Slow Learners, and Art for Visually Handicapped. Each group had at least 3 Museum trips, including a morning gallery session, lunch, and afternoon studio work. Attached (#8) is a letter of appreciation for these series as well as brief summaries of each project (#8a, and #8b). Individual reports from Museum instructors are filed in Store Room.

Also, in the spring of '73 all the first graders from Garfield School came to the Museum for the grand finale of a picture appreciation series planned and given by Mrs. Baldwin of the CMA Junior Council. She used color prints of Museum paintings in the school and the children enjoyed a spring trip to see the originals (approximately 6 paintings - Dutch, American, French, etc.).

In the fall of '73 we planned and gave two more series for: Visually Handicapped Students and a 5th grade "Pre-Columbian Art." Additional series are

scheduled for the spring of '74 - approximately 28 class visits to CMA.

The two Senior High Schools, Willoughby North and Willoughby South, come to the Museum frequently for Humanities, Language background and Art Appreciation. Liz Whittaker is a part time Museum Staff Member (for May Show) and also a part time Willoughby-Eastlake Art teacher providing slide introductions for Senior High class visits to the Museum.

MAYFIELD

The Mayfield City School System includes several municipalities: Mayfield, Mayfield Heights, Highland Heights and Gates Mills. We schedule approximately 40 classes for them and by their choice it is Grades 3 and 5. For the school year 1972-73 the Museum coordinator was Mrs. Jerry Gressle, Principal of Gates Mills School. For 1973-74 the Elementary Art Supervisor, Miss Janet Grasso has been put in charge. We regularly supply enough "Museum Visits for School Classes" so that each classroom teacher has a suggested list of subject matter but by coincidence (or school pressure?) most classes come for enrichment of Social Studies. Third grades have American Art and 5th grades have Ancient Civilizations and all are prepared with background material presented by Miss Grasso.

This school system is very cooperative for special projects and has expressed an interest in scheduling series for the Hearing Impaired Group at Millridge School (children from several suburbs) and for the Middle School. Also, Gates Mills School would welcome special projects especially something dealing with American Art. Adele Silver had plans to do this in 1973 but we were never able to schedule her time.

PARMA

Parma is one of the largest suburbs and is keenly interested in Museum visits. We have more Senior High Classes than from any other suburb and for this reason

all classes are required to clear Museum field trips with Joe Charnigo, Art Director. If the Museum quota of 50-60 classes were open to all ages we would soon be booked solid with elementary classes many of which would be simply taking a field trip. By clearing with Mr. Charnigo we are assured of specialized subjects such as Art History, Humanities, Background for various types of Literature classes, Mythology, and Language. There are 3 Senior High Schools: Parma, Normandy, and Pleasant Valley and 4 Art teachers who are former Museum Staff members.

EAST CLEVELAND

In addition to the extended school year programs (see separate report) we have requests from the other schools, especially for "Introduction to CMA" and "African Art." Shaw Senior High Language classes have come for special series for several years as follows:

French 3 and 4

1. French Medieval and Renaissance Art, including tape "Dijon Mourners"
2. French 18th Century Art, including tape "Rococo"
3. French 19th Century Art, including tape "Three Paintings of Cezanne"

Spanish 3 and 4

1. Spanish Painting, including tape "Holy House of Nazareth"
2. Moorish Influence on Spain, with slide introduction
3. Pre-Columbian Art, including tape

Due to the change in the caliber of students in this suburb there are fewer students every year who can make the grade to 3rd or 4th year language so at present we have no language series scheduled for 1974.

CLEVELAND HEIGHTS

Due to levy failures Cleveland Heights classes made very few field trips for several years. However, in the summer of 1973 the Board of Education made

up a new booklet, "Field Trip Directory for 1973-74" and Mrs. VanLoozen supplied information and suggestions for Museum visits. There has been an increase in classes but since most are scheduled through school secretaries there is a lack of personal contact with classroom teachers. It might be worthwhile to consider planning meetings with Cleveland Heights personnel before schools start in the fall of 1974.

We were able to plan special projects with Noble and Canterbury Schools as well as Roxboro Junior High.

OTHER SUBURBS

Eight school systems who also have regular Museum programs are:

Beachwood - In the spring of 1973 Rita Myers gave a course of 6 lectures at the Museum for an interested group of PTA members who planned to Self-Guide classes of children. In the fall of '73 we scheduled these groups (8 or 9) which were usually for less than 10 students. They were individualized special projects.

Bedford - We schedule 36-40 classes for elementary schools each year. These are planned with the elementary Art Supervisors and at their request are for grades 3 and 6. This fall Mrs. VanLoozen arranged a meeting for Mr. Birch with Mr. John Poti, Art Director, and other supervisory personnel from Bedford. The meeting was held at the Museum and the 20 people who attended from Bedford are planning closer Museum cooperation.

Chardon - They send especially the Middle School and Senior High. Students are well prepared and well behaved.

Euclid - Junior and Senior High come for Language and Humanities. The Senior High Art classes are usually Self-Guided by either Mr. Fred Vollman or Miss Araca (former Museum Staff members).

Orange - For many years the Senior High Humanities groups have concentrated on Oriental.

Rocky River - Elementary classes come for Social Studies; Junior High for Humanities and Oriental.

South Euclid-Lyndhurst - Elementary is difficult to schedule since all planning is done with school secretaries. Brush Senior High programs are arranged with Fred Biehle, Head of Art Department and a former Museum staff member.

Warrensville Heights - This suburb received federal funds for transportation for a special art history course for Seniors. During the summer Mrs. VanLoozen planned a 9 session course with Mr. Clarence Mason. However, when school started only 6 Seniors had the required scholastic rating to take the course so Mr. Mason decided to "Self-Guide." He uses our outline, including tapes for each visit.

OUT OF TOWN

Five out-of-town school systems plan a regular Museum program:

Geneva - Groups of classes from this area received federally funded transportation to study "career opportunities." They combined a field trip with study of the Museum as a cultural institution with emphasis on "Services of CMA."

Lorain - Sends all grades, elementary through Junior High, usually for Social Studies background. They bring lunches and enjoy the Students' Room.

Painesville - Sends all grades 5 (12-14 classes) arranged by Mrs. Ann West, Art Supervisor. She always Self-Guides for a second hour of the Museum visit.

Vermilion - Each spring and fall they plan day-long trips for the Junior High. We take 60 in the morning, 60 in the afternoon, and all eat lunch here.

The groups alternate us with the Museum of Natural History for their half-day visit.

West Geauga - Mr. Buller, Senior High Art teacher, self-guides his groups for regular series. His students are well prepared and well behaved and usually work on individual projects in small groups.

OUT OF STATE

Most out of state groups come from Pennsylvania for one or two visits each semester. Regulars are McDowell Senior High and Iroquois Senior High, Erie and Union City Senior High, and Albion Senior High. Bemus Point Senior High comes from New York.

CATHOLIC

The Cleveland Diocese (eight counties) is the second largest school system in the state of Ohio. Cleveland Public School System is the largest. Very few of the Catholic schools have busses so transportation is by car pool or chartered bus.

Elementary schools who come frequently are: Gesu, St. Cominic, St. Jerome, St. Ann, St. Edward, St. Luke, St. James, St. Louis and Christ the King.

Secondary schools are private and the one with which we work most closely is Beaumont School for Girls run by the Ursuline Nuns. The girls are of high scholastic rating and are especially interested in pilot programs and cultural enrichment. We are about to start the third year for: Art Appreciation - 6 lectures (25 students), Spanish II - 3 lectures (60 students), and Spanish III - 4 lectures (40 students). We also give series for History, Humanities, and Literature. All classes have preparatory and follow up work.

Other secondary schools with frequent Museum visits are Cathedral Latin, St. Ignatius, St. Joseph, St. Edward and Holy Name. Cleveland Central Catholic

High (composed of 4 former schools) comes for a variety of subjects, especially inspired by Sr. Alberta, who heads the Art Department. This "campus style" high school has a variety of teaching orders represented as well as lay teachers.

Out of town there are two other "campus style" schools who come frequently: Lake Central Catholic High, and Lorain Central Catholic High.

From Pennsylvania two schools come each year. Villa Maria High School comes for Humanities background and Villa Maria Academy in Erie sends the entire sophomore class for, "Introduction to CMA."

INDEPENDENT SCHOOLS

Laurel has for many years been the school with which we work most closely. Classes are usually planned with Mrs. Helen Biehle, Art Department (a former Museum staff member). Hathaway Brown sends mostly elementary classes, arranged by Mrs. Helen Herrick, Art Department (another former Museum staff member). The Hawken School program is usually arranged with Mrs. Penny Buchanan and frequently includes sketching in the galleries. University School has never been active in the school Museum program.

Lutheran Schools are scheduling more and more frequently and we welcome their visits.

The Episcopal Diocese of Ohio participated in 2 Saturday Afternoon Programs on "African Art" with 100 students each time. The children are making special studies because they have a Companion Diocese with children in Tanzanique and Zanzibar.

For Friends School (Quaker) we planned and gave a series of 6 talks in the fall of '73 on "Non Western Art" and will give a second series in the spring.

Series were also planned for "School on Wheels" a metropolitan project, and a variety of "University Circle" schools both public and parochial.

CONCERN

Cancellations, due to gasoline shortage, began in November '73!

Respectfully submitted,

(Mrs.) Dorothy VanLoozen
Assistant Curator for Administration

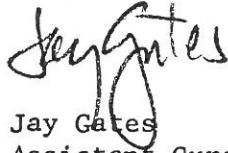
THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Jay Gates, Assistant Curator
SUBJECT: Annual Report, 1973

I came to the Museum on August 15, 1973 as Assistant Curator, Department of Art History and Education, in charge of continuing education. This newly created position reflected a concern on the part of the Museum for expanding its program of adult education in order to teach a larger public with a broader range of projects.

The educational events for the remainder of the calendar year 1973 had already been scheduled and published in the calendar, by August 1973, and included, in addition to courses for adult members, a special course in African Crafts and Craftsmen for teachers of Non-Western studies. The course, which consisted of four lectures and a workshop, was taught by Dorothy Martin of the Lorain Community College and was offered in conjunction with the exhibition African Textiles and Decorative Arts.

Respectfully submitted,


Jay Gates

Assistant Curator

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

COMPARATIVE STATISTICAL REPORT
1972 and 1973

		1972		1973	
		GROUPS	ATTENDANCE	GROUPS	ATTENDANCE
I. PROGRAM FOR ADULTS					
<u>In Museum</u>					
1. University Courses, CWRU	729	20,723	652	19,365	
2. Courses for Members	161	5,319	146	5,418	
3. Gallery Talks	132	4,840	158	5,314	
4. Auditorium Lectures	22	3,087	46	7,779	
5. Motion Picture Programs	40	14,017	36	7,770	
6. Other Talks or Programs	641	16,086	464	13,552	
7. Adults, Self-Guided			80	2,363	
8. Part-time teachers' classes			29	786	
9. Adult groups unscheduled			19	376	
<u>Outside Museum</u>					
1. Courses	--	--	--	--	--
2. Other Talks or Programs	21	1,392	13	1,000	
<u>Totals, Adults</u>					
1. Total Adults in Museum	1,725	64,072	1,630	62,653	
2. Total Adults outside Museum	21	1,392	13	1,000	
3. Total Adult Attendance	1,746	65,464	1,643	63,653	
II. PROGRAM FOR YOUNG PEOPLE					
<u>School Groups in Museum</u>					
1. Cleveland Board of Education Schools, staff-guided	244	8,281	274	9,270	
2. All other Public Schools, plus Catholic and Independent Schools, CMA staff-guided	1,502	38,138	1,364	37,888	
3. Cleveland Board of Education Schools, self-guided	122	3,016	76	2,319	
4. All other Public Schools, plus Catholic and Independent Schools, self-guided	615	20,343	599	19,538	
5. Part-time teachers' classes			98	2,783	
6. Classes unscheduled			31	516	
<u>School Groups outside Museum</u>					
1. Cleveland Board of Education Schools	73	3,137	91	2,947	
2. All other Schools	3	470	--	--	
<u>Activities for Young People</u>					
1. Classes, Fall and Spring	470	8,072	434	12,018	
2. Auditorium Programs	21	4,931	20	3,181	
3. Summer Classes	322	4,860	263	5,850	
<u>Totals, Young People</u>					
1. Total Young People in Museum	3,296	87,641	3,159	93,363	
2. Total Young People outside Museum	76	3,607	91	2,947	
3. Total Young People Attendance	3,372	91,248	3,250	96,310	

Comparative Statistical Report, 1972 and 1973

III: <u>GRAND TOTAL ATTENDANCE</u>	1972		1973	
	GROUPS	ATTENDANCE	GROUPS	ATTENDANCE
	<u>5,118</u>	<u>156,712</u>	<u>4,893</u>	<u>159,963</u>

Audio-Visual attendance: 342 groups; 9,090 total.
(This does not include individual visitors.)

THE CLEVELAND MUSEUM OF ART
DEPARTMENT OF ART HISTORY AND EDUCATION

TO: Curator of Art History and Education, Dr. Gabriel Weisberg

FROM: The two special teachers assigned to the Museum by the Cleveland Board of Education to work with the Elementary, Junior and Senior High School Pupils in the Cleveland Public School System.

Compiled by Roland K. Ruhrkraut

SUBJECT: Annual Report for 1973

Contents of Report:

Personnel and assigned areas of work

Statistics

Comments

PERSONNEL

Mr. Alexander Saulsberry is now completing his fourth year of Museum service as liason teacher for the Elementary Classes. Mr. Saulsberry also works with both Junior and Senior High classes when his services are required. In addition to his regular daily assignment, Mr. Saulsberry is currently working on his Master's Degree at John Carroll University. Besides conducting classes in and outside of the Museum for school children Mr. Saulsberry has been conducting tours for many P.T.A. groups from schools in the near vicinity of the Museum. In the two month period from mid-January to Mid-March, when Mr. Ruhrkraut is involved with the Scholastic Art program, Mr. Saulsberry handles all of the Cleveland Class activity at the Museum.

Mr. Roland K. Ruhrkraut is nearing completion of his sveenth year at the Mu-
seum as Junior and Senior High Art liason teacher. In addition to this duty Mr.
Ruhrkraut is also the Chairman for the Cuyahoga County Regional Scholastic Art Awards.
In September of this year he was appointed to serve on the CORE Committee for the
Cleveland Board of Education. This Committee is in the process of developing a new
philosophy of education to fit the specific needs of Cleveland school children. In
June, Mr. Ruhrkraut attended the meeting of the Scholastic Committee Chairmen in New
York. Museum resources were utilized in the research and development of the new
guide for Artistic Judgments and the Environment entitled, PROXEMICS, EDGES AND NODES.
Mr. Ruhrkraut contributed a lesson on the Japanese house for this guide.

STATISTICS

For Children

Elementary In Museum	Groups 189	Numbers 7,018
Out of Museum	3	110
Junior High In Museum	30	1,039
Out of Museum	1	150
Senior High In Museum	37	1,210
Out of Museum	95	2,878
<u>TOTALS FOR CHILDREN</u>	<u>355</u>	<u>12,405</u>

ADULT STATISTICS

In Museum	4	100
Out of Museum	2	50
<u>TOTALS FOR ADULTS</u>	<u>6</u>	<u>150</u>
<u>GRAND TOTAL FOR ALL VISITS/CLASSES</u>	<u>361</u>	<u>12,555</u>

COMMENTS

In spite of the energy crisis the Cleveland Classes which are bussed in on Board of Education vehicles came to the Museum on a regular schedule. The total number of individuals served is up very slightly from last year, but there is a shift in numbers within the various groups served. There were several instances when the Cleveland classes were serviced by regular Museum Education Personnel in addition to the Cleveland teachers.

Respectfully Submitted,

Roland K. Ruhrkraut
Cleveland Public Schools

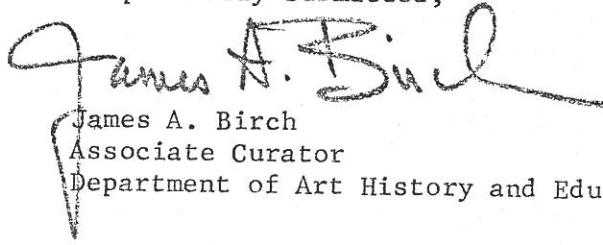
THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Education
FROM: James A. Birch, Associate Curator, Department of Art History
and Education
SUBJECT: Annual Report, 1973

The following report describes in brief our on-going Saturday
and summer school program and the special projects that the Education
Department has been developing.

Please note that an appendix of teachers' reports on these
projects follows my report.

Respectfully submitted,


James A. Birch
Associate Curator
Department of Art History and Education

Young People's Classes

Registration for members' and non-members' children was held February 1 and 2, 1973, respectively, for the spring term and enrollment totaled 616. For the summer session registration was June 7 and 8; enrollment was 718. The fall term registration dates were September 14 and 15; enrollment was 679.

Enrollment Comparison

<u>1972</u>	<u>1973</u>
Spring 572	Spring 616
Summer 525	Summer 718
Fall 410	Fall 679

Greater enrollment was in part due to scholarships given to a large group of East Cleveland and Cleveland students. These students were chosen by their art or homeroom teachers. The parents brought mimeographed recommendations from the schools to the registration and this ensured them of a scholarship. The number of scholarships given in 1973 was as follows: spring 75, summer 160, fall 133.

It was encouraging that attendance in the classes was relatively stable throughout each term. The curriculum of the classes remained essentially unchanged from 1972. Emphasis was placed on the general art class which gives the individual teacher freedom to work with any gallery and with a variety of materials.

University Circle Project

In January of 1973 Gilbert M. Brooks, Arts Program Director for the University Circle Center for Community Programs, contacted me about arranging a special program with students from schools in the University Circle area, grades one through twelve. This pilot project which Mr. Brooks was organizing would be funded by the Gund Foundation. The monies available were for transportation and lunch, so that any program we offered would be part of our on-going museum program (funded through the Education Department budget). This project gave the Department another chance to experiment with alternative ways of introducing works of art to students.

We offered Mr. Brooks six dates in the spring with two-hour classes that were planned by our staff. They chose to do classes related to their special talents. Often these were projects that our teachers had wanted to try but hadn't had a previous chance to try. Once dates and course descriptions were set Mr. Brooks took the selections to the schools with which he works and asked for interested classes. Mr. Brooks had no difficulty in filling the dates and would have liked more had we any available.

We asked each class when it came to the Museum how many had been here before. Interestingly enough we found that usually this was the first time, even though the children were from schools in what is generally called the immediate area.

In September we set up an enlarged program for 1973-74. The fall program ran as well as the pilot program. As this is our only special

project that deals with Cleveland schools, we hope that this will be an on-going project. The following gives class descriptions, schools and dates for the fall of 1973.

October 9 / Joseph Landis School / 1st grade - Celeste Adams - A World of Colors: in 19th and 20th century galleries, using large sheets of tissue, students will assume the personality of their color; in movement together they will learn about combining certain colors to say something. The class will then make color collages and discuss their choice of colors.

October 17 / Murray Hill School / 6th grade - Bill Ruffer - Collage: Two and three-dimensional collage techniques will be combined to allow the student to create decorated three-dimensional paper structures such as costumes, bowls and dishes - even simple architectural models.

October 19 / Daniel Morgan School / 3rd and 4th grades - Meg Ostrum - Rhythm in the Visual Arts: exploring the "beats" of the visual arts - color and line. Class will begin by relating sound rhythms to visual rhythms. The children will then study Pre-Columbian pottery and textiles and Oriental scrolls in the galleries, to be followed by a studio project.

October 23 / Miles Standish School / 3rd through 6th grades - Marlo Coleman - Words, Sounds, Movements in Art: two hours, using the Student's Room and the galleries. I would like to be in touch with the classroom teacher ahead of time.

October 31 / Holy Rosary School / 5th and 6th grades - Meg Ostrum - Gesture, Expression and Character: the class will involve a survey of some of the portraits and caricatures in the Museum (in painting and in sculpture) and will also give the children a chance to explore through the art of mime, the world of expression in their own bodies. The class will visit the 17th century Dutch and French galleries and the Oriental galleries, and a studio project will follow.

November 13 / Cathedral Latin High School / High School - Gerry Karlovec - Environmental Art: the class will involve the techniques of multi-media such as light, sound and the visual arts in creating an art-oriented environment.

November 14 / Woodland Observation School / 4th through 6th grades -

Marlo Coleman - Sound, Color and Words: to evoke images and illusions; song writing - ballads, sagas, tone poems. Two hours.

November 28 / Doan School / 2nd and 3rd grades - Celeste Adams - The Stories of Art: Ancient Galleries (scheduled late in fall to be sure they're open), Greek stories and making a decoration on a vase; Persian Arabian nights; Egyptian myths; design their own mummy case.

November 30 / Empire Junior High School / 7th and 8th grades - Marlo Coleman - Printmaking: a two-hour class, perhaps coming twice to the Museum. Simple stamp printing, lino cuts or etching on plastic. Maybe mono-prints with plastic and acrylic.

December 6 / Lu Lu Diehl Junior High School / Junior High - Celeste Adams - Creative Writing (girls if possible).

December 12 / John Raper School / 5th and 6th grades - Meg Ostrum - Environmental Art: trying to understand the artist as the architect of space - the class will concentrate on contemporary sculpture and also visit briefly the Egyptian and Oriental galleries. Project will include studio work.

East Cleveland Junior High Program

During the spring of 1973 the Education Department of the Cleveland Museum of Art ran an experimental program with 480 students from Kirk Junior High School in East Cleveland, funded by Title IVa of the Social Security Act.

This same year, 1972-1973, Kirk Junior High had begun an entirely new program and school organization. In general the plan was to divide the student body into ten groups of approximately 120 students, each group staffed by four teachers and a director. The four teachers represented the major disciplines and the director planned the over-all working of the program. It was hoped that since the teachers and the director would be responsible for only 120 students that a greater knowledge of the students' needs and abilities would be possible.

The Museum program was to be an augmentation to the students' existing art program. The program was devised as follows:

Total of 480 students came in groups of sixty per day for four consecutive days, i.e. Tuesday through Friday, afternoons only.

Dates were February 13 to March 9 and March 20 to May 4 (the weeks of March 12-16 and April 23-27 were vacations).

Class structure was to divide the sixty students into three classes of twenty each. Three different courses were offered: Painting and Drawing, Environmental Art, and Printmaking (we hoped to incorporate movement and music into these classes when possible). Tuesday through

Thursday, each of the groups experienced each of these projects.

On Friday the students returned to one of the three courses for a follow-up class. The East Cleveland teachers were responsible for these assignments with a maximum of twenty-five in any one class.

Supervisor of program for CMA - James A. Birch

Assistant supervisor - Mrs. Ann Chadbourne

Principal staff - George Woideck, Gerry Karlovec, Bill Ruffer

The CMA staff and I felt the program was a great success and Junior High discipline problems were at a minimum. The primary problem came from the teachers who came with the students. For many math or science teachers the work being done in the Museum appeared to have no relation to them or their teaching and their attention ranged from boredom to outright hostility. Occasionally a teacher would come who had the students' entire education in mind. Fortunately our morale was kept up by the enthusiasm of the students and the praise from the administration, primarily Dr. Lawrence Purney, Assistant Superintendent of the East Cleveland Board of Education.

East Cleveland Project

Elementary Grades

During the spring of 1973 we fulfilled our school-year contract with the East Cleveland Board of Education for 900 students. Two classes from grade levels three through six from three schools, Chambers, Mayfair, and Prospect, each spent two weeks of half-days doing creative writing, movement, ceramics and studio projects in the galleries and the studio. The first and second grades came only on a two-day basis. This was thought not to be enough by the homeroom teachers who felt the students benefitted greatly by their Museum experience. I have always felt that a museum class properly taught can be as beneficial to a first grader as to a sixth grader.

On the Lower Level exhibition area Janet Mack installed an excellent exhibit of East Cleveland students' work accompanied by enlarged photographs taken by Martin Linsey of the students in their classes at the Museum. We attempted to show by the photographs how some of the finished works had been motivated by special exhibits or by the permanent collection. During this exhibit we had an Open House for the parents of the children involved in classes at the Museum and the children were encouraged to show their parents around the Museum. Buses were furnished by East Cleveland and attendance was approximately 700 even though there was very heavy rain that Wednesday evening.

In the spring I learned that the East Cleveland Board was adding two more schools, Superior and Rozelle, so that the East Cleveland Project would include 1500 students from five elementary schools. The

two new schools would be funded by a Title VII grant. By contracting for all 1500 students we became the only institution in the program to deal with all the students. Our ability to do this is due to excellent physical facilities, to a staff that can adjust its teaching level from first through sixth grades, and most importantly, because of the interest and dedication of the Education Department and the East Cleveland staff to the value of this project.

On September 10, 1973 the enlarged East Cleveland Project began with three curriculums, one for Chambers which was now beginning its third year at the Museum, one for Mayfair and Prospect in its second year, and a third for the new schools, Superior and Rozelle. Due to the administrative work done by both Ann Chadbourne and Bill Ruffer we have been able to handle this large a program with a minimum of problems. Of course with so many students, 1500 as compared to the original pilot program in the spring of 1972 with 300, and a larger teaching staff, it is impossible to have as close a relationship with my staff and the East Cleveland teachers as we would like, but by lunching together and by having informal meetings the staff tries to relate their projects to those done by the other Museum teachers. My staff attempts to talk with the East Cleveland teachers, to get ideas from them, and to explain their objectives during class time whenever possible.

All those working with East Cleveland this year feel that the 1973-1974 year will be a success.

William Ruffer
Instructor & Assistant Supervisor
East Cleveland Project

Although I have classes with each elementary grade from first to sixth I try always to accomplish the same things and set out with the same attitude. I presume that what I can teach or give to the student is far less than what I would like, or less than I would like to suppose that I could. Therefore, I view my role as requiring me to carefully structure the class, motivate the child, supply all proper and needed materials, and then not interfere too much. I try to orient my classes around the task of problem solving, and sometimes also of group organization. A lesson which involves both of these operations is the one called "Structure."

Structure

1. Roll a sheet of 18x24" white drawing paper diagonally, tightly. This is called a "spindle."
2. Join three spindles with string running through the center of each to make a "triangle."
3. Add three spindles on the triangle in such a way as to form a free-standing, three-dimensional triangle called a "module."
4. Join together as many modules as can be made to arrive at a single structure such that within the allotted time the structure is built high enough to touch the ceiling (Height about ten feet). This is the class goal.

Besides the directions above the students are introduced to three initial concepts which will be of use to them:

Defined: Module

Specialization - I suggest here that they might be wise if they decide that certain people will perform specific tasks such as the making of spindles, triangles, or modules, or the construction of the main structure.

Prefabrication - Our "module" is prefabricated and added to the main structure since the structure is too delicate to be worked on directly.

Once the goal is clearly outlined, the means for attaining it are thoroughly explained, and all questions are answered the class is completely left on its own. The only remaining step is for the group to name its enterprise. Example: "The Chambers School Fine Art Construction Company, Inc."

Always too many spindles are made; probably because they are the easiest to make. As modules are completed the structure lurches vertically in fits and starts. By the time it is a few feet off the ground a lucky class will recognize its leaders, those who intuitively understand how the structure must be built, and they will supervise the building. Meanwhile, spindles are created as if they alone could bring success while triangle production lags. No class has been able to fully coordinate this effort. When time is called the structure generally reaches a height of seven to nine feet. No matter if the height is less, the students are always swelled with pride since each thinks of the structure as his/hers and it is larger than they are.

It is appropriate now to address the question of how this work in the studio relates to the primary task of presenting the collection to the students. I have found that some understanding of almost any piece of three-dimensional art is available to the student if they answer this initial question: "How does it get up off the ground?" Having just built something in the studio which got up off the ground they are prepared to

recognize other questions which follow close on to this first one. Such questions are: "How much does it weigh?" "How much of it is air?" and "Where is the weight? (Is it balanced?)" I generally begin by taking the class outside to analyze the large, concrete structure over the walkway and entryway to the Education wing of the Museum:

"How much does it weigh?"

"Well, it looks light, but it must be very heavy, since it is very long, and is made of thick concrete."

"How much of it is air?"

"Quite a lot of it is air. It has a hollow, shell-like appearance."

"Where is the weight?"

"The weight is on four slender-looking supports which are not even directly under the weight above us, but are put at some distance out to the side, and the ones on the left are even further out than the ones to the right."

"How, then, does it get up off the ground?"

"Those four legs hold up a great weight, but since they are set out to the side, and especially since they are set out at different distances, the legs make this very heavy thing look light."

In short, studio work in this case facilitates the presentation of the collection to the students by sensitizing them visually and intellectually to two primary structural factors common to all three-dimensional objects. These factors are weight and support. By recognizing the relationship between these elements in any given object the student will come to understand something of that object, usually something of significance. The rest, the historical, allegorical or mythical material is up to the teacher to tell, and if the student has invested sufficient energy to recognize the weight-support relationship he is generally ready to hear the rest.

Ann Chadbourne
Instructor & Assistant Supervisor
East Cleveland Project

Creative Writing - A Lesson in Lines - First and Second Graders

It is difficult in the lower elementary grades to do "creative writing" in the literal sense. Therefore, it needs to take the form of "word collages" which are quick verbal exchanges of descriptive words. We also included large motor manipulation by working with large white lines on the floor, then later on the more confined area of paper. Discovery is an important ingredient of my lesson, and in this session was focused on lines becoming shapes, designs and letters.

Procedure:

1. I asked the children to look carefully at the lines in the first letter of their own names on their name tags.
2. The children then took turns creating their own name letter on the floor using Bill Ruffer's leftover paper spindles we called "white lines."
3. The children added and subtracted these white lines, and found their letters were forming new shapes - i.e. a capital E makes two neat squares when two lines are added.
4. We discussed what shapes were in the classroom we were in, as well as in the rest of the Museum, and outdoors.
5. On the blackboard I drew some curved lines. With chalk and their ideas they quickly became flowers, clouds.
6. Their daily routine was told by them after I drew three lines on the board: horizontal - sleeping in bed - calm
vertical - out of bed and ready to go
diagonal - running to school - action

Galleries:

In the Lower Exhibition Galleries, we visited the show on "Contemporary American Artists." (We first talked about the concept of loans - that art works can be borrowed like a pencil.)

Stressing David Roth's four string hangings, we talked about:

lines change with color - "the red ones look bigger"

if they were the artist, how would they make it?
- "hang them up on a curtain rod"

Comparative questions & children's responses:

in "Program 87 - Drinking" how are the string lengths different?
- "the short & long ones together make 'em move around more"

differences in string hangings on other wall? - "white - makes 'em bright, clean, shining"

in the narrow hanging, how were the colored strings changed from left to right? - "mixed up together, then bunches of blue and red"

how is it like weaving? potholders you make? - "only goes one way"

if it were in your house, where would you put it? - "curtain, room divider, lamp shade, bright mop, shag rug"

We then looked at Gene Davis' canvases, and discussed the fact the lines were also vertical, but made with different materials and with a different design in mind. "Surf Bum" was a fine painting to use for the definition of what is finished or not finished - some felt it was, and others felt it wasn't because the lines did not cover the canvas completely. As we left the galleries, we also found projecting lines in the palm plant by the entrance - shapes like "mop, star, and fans." The benches in the galleries also made the letters U and C.

Materials:

Upon returning to the studio, I gave the children glue, scissors, paper, and a large collection of yarn to create their favorite letter(s),

number(s), or design on paper. There were many colors of yarn, and many yards of it available to each child. They could have more of any color if they wished.

Response:

Varied. Some children became tangled up in too much glue and skimpy amounts of yarn while others conceived beautiful, richly colored letters and designs on paper. The age difference in the mastery of the project between the second and first graders seemed insignificant. With the exception of one substitute teacher, all the teachers entered into the project, and seemed to enjoy doing it themselves rather than watching the children. As an alternative, some of the boys and girls tried making their own David Roth string hanging on a wire I had strung across the side of the room. They became discouraged at how long it took to gather a sizable color design from yarn. And yet it looked so simple upstairs! Their respect for the artist's patience and perseverance was heightened!

Conclusion:

Since this "Creative Writing" class is only one hour with each group, I did not have time to read "Crichtor," a story about a beguiling snake who could create letters and numbers with his own body line. However, the added mobility and attention that a teacher has working with only half a class, (usually about a dozen) provided a much smoother flow to that hour. The David Roths seemed to be very adaptable abstracts to "creative writing" in the sense of so many rich colors in lines which could be transferred to their own projects downstairs on paper with yarn.

Marlo Coleman
Instructor
East Cleveland Project

Art, Words, and Movement

"Art, Words, and Movement" in the galleries is a lot of talking (exclaiming), a lot of movement (occasional frenzy), and some joyous moments of perception/communication, the real art. The class might really be called improvisational gallery work. My aim is to make the art objects of a museum seem alive, interesting, and useful to children. I would like them to learn to really look at objects, in both the gallery and the world at large, perhaps seeing the shapes, subtle colors, story and other secrets hiding there. I would like them to feel the simplicity, ease, and importance of their own art works. My greatest success in doing this has been in engaging the children in free play (as much as museum space allows) and in unchecked spontaneous associations and speech. I use assorted combinations of dance and improvisational theatre techniques, music and music-making, creative talking and writing, as well as studio art projects. These employ several different media to actively illustrate the same theme or idea such as shape, line, movement, texture, gesture, drama, character, or tribal rhythms, never quite defining the idea until the children develop insights of their own. My classes often appear free-form, though my own intention is clearly defined. I direct the movement through the galleries, asking many questions and directing excited attention to the pieces that illustrate my theme.

I often begin with free and open conversation about certain works of art and then throw it out to the realms of the body. "Who can really be a hunk

of wet clay? Who can be inside of a square? How does it feel to be grey? To be red? Who can show me the way that shape would act if it came alive? of Can three people show me the 'before' and 'after'/this painting? Who can act out this character?" After wriggling, growing, molding, moving like shapes and people, I can divide them into groups and have them act out or write about a particular object. During this time I talk with them, asking questions, giving some information about artists or specific art works, encouraging wildly imaginative responses. I usually give a studio art project at the peak of class involvement and enthusiasm. They are ready to apply what they have imagined or absorbed, and I can talk quietly with each child and with the teacher.

I use the classroom teacher as much as I can, when she is able and willing. I count on the teacher to handle flagrant discipline problems and I ignore small ones. I am firm about behavior in the galleries. I try to encourage a very free and open class tone when possible. I often use the teacher's advice in dividing or grouping her class and hope that she will gain by observing her children in a creatively freer situation than the classroom provides. In many cases, I have gained tremendously from the teachers. Other times, the teacher's attitude has been a terrific hindrance to free and playful working.

Successful with very little people is a class on shape. We begin in the classroom talking about shapes in the world. We draw them in the air and find them in the room. It's like a game. Soon everyone has found a shape they want to share. "Using your fingers, can you make any shapes? Who can put their whole body in a circle? A triangle? To the beat of the drum, who can walk across the floor in a circular pattern? What feels different

about a square and round movement? Which seems busier?" We discuss abstract shapes: blobs, drips, clouds. "Who can be an abstract shape?" As we move through the galleries, I have them notice shapes in the ceiling, out the windows, and in the paintings. We talk about abstract paintings, how these feel, what they suggest. The children come alive as lines, shapes, movements, congestions and explosions. In groups they choreograph the movement or mood of pictures to my music. At the height of humor, I pass out tissue paper and rubber cement and give a quick lesson on cutting simple shapes. I ask the children to create with shapes alone the feeling of family, the feeling of crowds, the feeling of the earth, the feeling of pollution, the movement in the city. The rest of the class time is quiet work.

An example of a class with older children might be called "tribal rhythm." We begin in the classroom with slides of Africa followed by imaginative discussion of tribal living. Sometimes the children act out African animals. I tell them a few African folktales and they take turns acting out the Spirit of the Earth, the Spirit of the Wind, the Sun, Moon, Snakes and Antelopes. I followed this with a tour of the African Textile Show, when it was available. Then we discuss all the aspects of making cloth and clothes with emphasis on body decoration that moves when one dances. Downstairs again the children decorate a partner with tissue paper clothes, ponchos, headdresses, jewelry, ankle bracelets. Fully costumed, we sit in a circle making sounds and movements until we have evolved our own ritual dance. If there is time, we enact an African folktale in the middle of the dance.

Linda L. Wilson
Instructor
East Cleveland Project

This year I have worked with those students from Prospect and Mayfield schools, grades one through six. This is the second year in the East Cleveland Program for most of these students, so my job was to re-familiarize the students with the Museum collections. Each class was divided in half which provided for more teacher-pupil contact and prevented disciplinary problems. One hour was spent with each half-class in the galleries, each week. The first week's presentation was in the format of a general introduction to the Museum. When the class returned for its second visit, one area was singled out for detailed study, which usually included the reading of a folktale or fairy tale from that particular culture.

I have also been working with some of the students from Rozelle and Superior schools, again, grades one through six. This is the first year in the East Cleveland Program for these students, so, while I have been working under the heading of Art, Words, and Movement, my major objective with these students has also been to introduce them to the Museum collections. The format of these classes differed in that two hours were spent with each class, each week, and classes were not divided. The first hour was spent in a thematic presentation of the collections - for instance grades 1 and 2 went "in search of animals" in the collections. During the second hour, which was also spent in the galleries, grades 1 through 3 would participate in a studio project, whereas the 4th through 6th graders were presented a project in "creative writing."

Susan Kaesgen
Instructor
East Cleveland Project

Teaching in the East Cleveland Project for the second year, I was delighted to be part of the first visit to the Museum by classes from Superior and Rozelle schools. Perhaps it is easiest to explain our schedule by following one particular class. Miss Allen's fourth grade arrived on January fourteenth, a wintery Monday morning. We spent twenty minutes in the quiet of the Lobby discussing and discovering the different types of sculpture; using the glowing Henry Moore bronze as a contrast to the lurking Anthony Caro piece next to it. Peeking through the grill work, we could see the Segal figures in the Contemporary American Artists Exhibit; relief sculpture, figures in the round. By this time thin sunlight had made the snow in the courtyard opposite the Students' Room appealing and malleable, a perfect sheltered spot for us to experiment with snow relief sculpture on the surrounding walls. As we headed back inside, the winter brightness accented the sculptural qualities of the building.

When the galleries opened the next day, we were the first visitors to the Contemporary American Artists Exhibit. "The Red Light" was engrossing, evocative. On Monday, studio classes were one hour, but on Tuesday we had two hours together, plenty of time to look, talk, question and then go back to the studio to work. Using orthopedic gauze, plaster impregnated, we did casts of hands in the Segal manner, and composed the finished products into a relief sculpture that was proudly carried back to school.

While the students were working, Miss Allen and I had discussed plans for

their return visit. She mentioned a social studies unit on Africa coming up and we decided to concentrate on African masks. When the class returned this Monday, we looked at Mrs. Mitchell's slide tape on Animal Forms in African Art, reviewed some aspects of sculptural form, talked about negative space in sculpture, and drew the negative spaces in the welded sculpture in the corridor behind the Audio-Visual room. Tuesday we went directly to the African gallery for looking aided by sketching, then back to the studio to construct masks using paper sculpture for relief qualities, cutting out negative areas, and accenting with tempera. Miss Allen had begun work on a class production of an African folk play while back at school, planning to use the masks as costumes. If the children are ready, we hope to have a dress rehearsal tomorrow.

Each class has been completely different because of ages, changing special exhibits and my addiction to variety to spark my own enthusiasm. But some of the best results on return visits have come from involving the classroom teacher in planning. In this way I become aware of knowledge the children have, and they are able to look at objects in a more meaningful way. Mrs. Bell's fifth grade, for example, were very knowledgable about South American history, really able to enjoy doing repoussé with gold foil, planning ways to hide their treauure from the Spaniards.

First visits centered around process, handling materials used in actual studio production; we've made paint with eggs and oils, earth and dried pigments, we've dyed wool with elderberries, goldenrod, walnut husks and an entire year's supply of onion skins. When we looked at the African Textile Exhibition the children could easily tell aniline dyes from natural ones. After making their own batiks, the beautiful African batiks became even more

fascinating to third graders from Rozelle School. Attempts to master Oriental brush strokes led to intense study of ancient hand scrolls.

The letter collage pieces that Miss Mack displayed so well in the student exhibit, came about when I was asked to substitute in a creative writing class. We looked at actual writing used in painting; the Rauschenberg "Gloria" and the Donald Eddy "Rosen Brothers Kosher Meats." My grocer obliged by letting us recycle his used signs. We cut and tore, adding newsprint and paint and some sign making self-stick letters. All the scraps were combined into a collage wall which took on the appearance of an old peeling billboard. The visual environment of East Cleveland store fronts took on new meaning for me as well as the students.

Gerry Karlovec
Instructor
East Cleveland Project

The past semester I worked with printmaking and clay with East Cleveland. The printmaking class was changed to studio work (general) at the beginning of the second semester. Reason for the change: supplies necessary for the continuation would have been prohibitive to further the lessons and concepts, i.e. wooden blocks with linoleum covering and the cost of tools for working them. Secondly, in an effort to relate the collection, the majority of works are sophisticated in technique -- etching, lithograph, etc.; to try to co-ordinate a lesson that would at least contain an analogous learning experience was difficult. In some cases a follow-up lesson was almost impossible. The one exhibit which I found helpful was the "Fantastic in 19th Century Printmaking Show." The subject matter was evocative enough to produce some real reactions in the children, and also a nice balance of techniques was evident to discuss materials. The majority of the initial lessons involved a form of cardboard printing, giving the child a reasonable workable material and using tempera paint as the ink. The shapes were easy to arrive at, and were glued onto a cardboard 'plate' as a background. For some of the younger primary grades I used the Rousseau painting Tiger Attacking Water Buffalo stressing the shapes of the leaves and the repetition of the shape on a single plant. I then attempted to relate the shape concept and repetition through printmaking. Individual leaves were cut from cardboard, then 'inked' and pressed onto a background of construction paper. In another lesson, I used examples of men's weave in the African Textile Exhibition as a basis. Long vertical pieces of paper were attached side by side to

produce a larger piece of 'cloth.' I used the printing process to add the decorative patterns. Another project was based on landscape works simply to arrive at form and shape which could be translated into a painting plate.

As far as the clay classes went, I had to do follow-up lessons in some cases (classes that were returning second year) and some initial lessons in working with clay. I seemed to rely heavily on both the ancient Oriental section and Pre-Columbian for relation of gallery and studio work. The early clay bowls, jars, and funerary offerings of the Oriental seemed to be a good kicking off point for form whereas the Pre-Columbian collection (especially the two incense burners) was terrific for decorative application of the additive process. When the spirit so moved me I would base a lesson on some two-dimensional work if the subject matter seemed especially good to use for motivation; for example, having the students react to city-planning and cityscape paintings in order to get them to clarify their thinking on subjects appropriate to their clay cities. Techniques I used were coil pot, pinch pot, slab construction, relief-type sculpture with both additive and subtractive methods.

Tone of the class - informal - I can't relate to being called Mr. Karlovec and I hate getting dressed up fancy to sit on the floor with the children. Most of the time I would prefer the classroom teacher to work as the children are doing or not remain in the room. I also believe in giving the class sufficient motivation, be it verbal or visual or both, before they begin working. Also because of a strong Art Ed background I usually always base a lesson on a specific art concept - as simple as "blue is a

cool color" or complicated like "textures can be created on a two-dimensional surface by using various kinds of lines."

Meg Ostrum
Instructor
East Cleveland Project

I have been involved on a substitute basis teaching 'Art, Words, and Movement' in the East Cleveland Program for the past year and one-half. The classes I have taught have been based on the belief that a museum can be an exciting place for discovery, and that from the visual arts a child can expand his concept of the world and of himself. Art is not only something to learn about, but to learn from. The history and technique of a painting or sculpture can be explained, but the meaning of that painting or sculpture to the child comes from his own mental or kinesthetic response to it. Thus, I have approached the collection as a context and stimulus in order to focus on the creative response of the children - especially in drama and dance.

In working with the youngest children (1st and 2nd grades), I have concentrated on exploration of the world of nature, both in its fantasy and its reality. Using the Japanese screens and scrolls, we talked about the beauty and the individuality of the four seasons, and then enacted the changes in the elements through movement. We walked around the Museum, traveling to Persia to track the silver horse, to India for the stone griffons, to medieval France for the wool dragons. I have also done classes in the contemporary galleries (using the paintings of the post-war abstractionists) to develop awareness of line, space, shape and color.

With the third and fourth graders I presented the narrative aspect of art, and especially, the world of gods and heroes. I found that creative dramatics was most effective with this age group because their writing

ability was so poor. Sometimes, we re-enacted the scene shown on (or in) a work of art; other times we would make up our own ending or imagine the story in modern terms. For many of these classes, I brought in parts of costumes to suggest characters and roles. In addition, I found that our discussion of myths and gods was a very natural way of developing comparisons of the cultural attitudes and customs of different peoples - the Greeks, the Pre-Columbian Indians, and the Africans.

In the few sessions I worked with the fifth and sixth graders, I concentrated on the element of expression - in caricature, portraiture and masks. I found physical warm-up exercises - 'isolation' exercises, mirror games, etc. - very important and a good way to sensitize the children to the elements of body language used in painting and sculpture. For a few of these classes I was able to enlist the help of a professional mime actress to demonstrate concepts of facial and body gesture. While in the galleries, we often used the portraits as a 'jumping-off point' for dramatic sketches - two Dutch women gossiping at a party, a cardinal and a king conversing about a church to be built. We also explored the idea of character - not only of people, but of things such as clothing, furniture; using props the children would then portray the spirit or personality of their object.

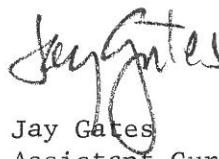
THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Jay Gates, Assistant Curator
SUBJECT: Annual Report, 1973

I came to the Museum on August 15, 1973 as Assistant Curator, Department of Art History and Education, in charge of continuing education. This newly created position reflected a concern on the part of the Museum for expanding its program of adult education in order to teach a larger public with a broader range of projects.

The educational events for the remainder of the calendar year 1973 had already been scheduled and published in the calendar, by August 1973, and included, in addition to courses for adult members, a special course in African Crafts and Craftsmen for teachers of Non-Western studies. The course, which consisted of four lectures and a workshop, was taught by Dorothy Martin of the Lorain Community College and was offered in conjunction with the exhibition African Textiles and Decorative Arts.

Respectfully submitted,


Jay Gates
Assistant Curator

ANNUAL REPORT - FILM PROGRAM, 1973

From January through April of 1973, the film program Some Films of the 'Sixties was completed with works by Alain Robbe-Grillet, Eric Rohmer, and Jean-Pierre Melville.

During the summer months a short series of films by John Ford was presented; it included The Last Hurrah, Wagonmaster, Grapes of Wrath, The Informer, Mister Roberts, Stagecoach, and My Darling Clementine among others.

In September 1973 a new series began, it is scheduled to continue until Spring, 1974. This series compares documentary films with fictional films dealing with the same events. The subjects are major events from World War I through the post-World War II era. Thus, Paths of Glory, directed by Stanley Kubrick, relates a fictionalized version of a particular event in the French Army during World War I. The Guns of August, directed by Nathan Kroll, is a semi-documentary which takes a more sweeping, overall view of events during the early weeks of World

War I; and Over There is a documentary composed of film clips of the period. The question implicit in each of the groupings presented is which gives the viewer a more accurate picture of the truth? Other events dealt with include the great depression of the 'thirties, the Spanish Civil War, and World War II in the West.

E. B. Thomas

Gale

For your information when you do your annual report.

Ed

MEMORANDUM

DATE: April 16, 1974

TO: Education Dept

FROM: W. Talbot

SUBJECT: Annual Report for 1973, activity of Art Museum Studies Program

Three Ph. D. candidates on full fellowship in the Art Museum Studies Program

continued their weekly meetings with curatorial and administrative staff

during the spring term and began their internships in September, one in

Oriental Art and two in the Paintings Department.